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that is to say, abiding forms, it is this embodiment of the strictly modern anxious spirit, in a permanent mould, which to our minds constitutes the great charm of his music. There is also a peculiarity and richness of colour in his compositions, due to his studied instrumentation, which many critics have thought, especially in his younger days, excessive. This he toned down as he grew older; but in all stages, it was as distinctly Mendelssohnian—always remembering the common fountain-head from which he, no less than Beethoven, Mozart, and Schumann drew his materials—as Thackeray's etchings were peculiar to Thackeray.

It is related that when Handel sent Carestini the beautiful air, "Verdi Prati," in Alcini, the singer returned it, with an impertinent message, as being "too trifling for him" (!) Handel went in a towering rage to his lodgings, and caring nothing for the likelihood of offending, exclaimed, "You tog! don't I know petter as yourself vaat is pest for you to sing? If you will not sing te song vaat I give you, I will not pay you ein stiver." Carestini objected to Handel's harpsichord accompaniments, which diverted the attention of the audience from the singer; he swore that if Handel did not discontinue his elaborate performance, he would jump upon the instrument, and thus stop the interruption. "Oh, oh," cried Handel, "so you vill jump, vill you? Very vel, sare: be so kind as tell me de night ven you vill jump, and I vill advertise in de bill, and I sall get a great dale more money by your jumping den I sall get by your singing." The opera of Alcini met with the greatest success.

**MADAME MALIBRAN.**—A story is told of this beautiful child of song, that on one of her journeys in Italy, which took her through Arezzo, the people, learning her arrival there, refused to let her pass on her journey until she had sung for them from the balcony of the inn. She refused, declaring that she could not, and would not. A gentleman robber then emerged from the crowd, presented a pistol at her, and urged his claim upon the fair songstress. She wept with agitation and anger, but the mob still continued inexorable. Her courier (who proved to be De Beriot, her husband) went to the carriage, brought out his violin, and amused the audience in the street with an exquisite performance, until Malibran had wiped her eyes and recovered her voice. She then sang a cavatina, in her very best manner, and received louder applause than she had ever met with in Europe or America. The delighted Arezzians then harnessed themselves to her carriage and dragged her on her road several miles.

**AN UNAPPRECIATED SERENADE.**—As every serenader will admit, there are but few fathers who can fully appreciate the beauties of a midnight warble, jerked from our bronchial organs for the sole benefit of our adored ones. I serenaded Sophina once when she was but a tender lass, and the greeting which I received for my traveling musical convention has never been fully appreciated by me. It was the witching hour of 1 A. M., when churchyards yawn. Everything was hushed, and stillness reigned profound. I commenced to sing, "I bring a little flower to thee." Sophina was hanging out of the window, and it was through her solicitation that I endeavored to warble this cussed piece:

"I bring a little flower to thee."

Sophina's pap stuck his tyrannical head

out of the window, and in a voice of thunder roared: "Well, just set it on the doorstep, and don't make so much fuss about such a cussed little flower!"

"Though music has its foundation in nature, the whole of the superstructure is art. Much application is necessary before knowledge will be acquired, and no substitute for continued practice can produce facility. Previous to the first step, nature must have bestowed a talent for the invention of melody; but if this talent be not directed by the knowledge of composition, and that knowledge continually exercised, the talent had better have remained always 'hidden in a napkin.'"

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